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Wind Symphony

Stephen K. Steele Conductor
Illinois State University

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Illinois State University

College of Fine Arts

School of Music

Wind Symphony

Stephen K. Steele, *Conductor*

Center for the Performing Arts

Sunday Afternoon

October 2, 2005

3:00pm

This is the twelfth program of the 2005-2006 Season

Program

Please turn off cell phones and pagers for the duration of the concert. Thank You.

Concert Music for Band, Op. 41 (1927)

Konzertante Ouvertüre: Maestoso; Lebhaftes Viertel
Sechs Variationen über das Lied: "Prinz Eugen, der Edle Ritter"
Marsch

Paul Hindemith
(1895-1963)

Concerto for 23 Winds (1957)

Andante – Allegro non troppo
Vivace
Lento
Allegro molto

Walter Hartley
(born 1927)

Intermission

Toccata and Fugue in D Minor, BWV 565

Johann Sebastian Bach
Arranged by Donald Hunsberger
(1685-1750)

*The Glass House Filled With Fog (2005)

Roy Magnuson
(born 1983)

Music for Prague (1968)

Introduction and Fanfare
Aria
Toccata and Chorale

Karel Husa
(born 1921)

*Premiere Performance

Program Notes

Paul Hindemith was one of the foremost composers of twentieth-century music. At the age of nine, he was introduced to the violin and later began his composing career at the age of fourteen. While attending the Hoch Conservatory in Frankfurt he studied composition under Arnold Mendelssohn. During World War II, the Nazi government, who did not approve of Hindemith's continued ensemble work with Jewish performers, officially banned his music. This led Hindemith to pursue work abroad. In 1940 his travels took him to the United States where he was appointed to the faculty of Yale University. In 1953 he moved to Switzerland where he continued to teach and compose.

Concert Music for Band, Op. 41 was written for a small German military band and reflects his interest in the combined sound of wind instruments. The first movement is titled Concert Overture; the second is a spoof on the typical German band entitled Prince Eugene the Noble Knight" and the final movement is titled March.

Walter Sinclair Hartley wrote his first compositions at the age of five. Years later he furthered his musical education at the Eastman School of Music where he earned a BM, MM, and PhD. He is currently professor emeritus of theory and composition at State University College in Fredonia, New York.

Concerto for Twenty-three Winds was composed for the Eastman Wind Ensemble in 1957 and was premiered by them during their annual Festival of American Music in 1958. Hartley sent the following notes to conductor Frederick Fennell:

The work is in four movements roughly corresponding to those of the classical symphony or sonata in form, but it is textually more related to the style of the Baroque concerto being essentially a large chamber work in which different soloists and groups of soloists play in contrast with each other and with the group as a whole. The color contrasts between instruments and choirs of instruments are sometimes simultaneous, sometimes antiphonal; both homophony and polyphony are freely used. The first and last movements make the most use of the full ensemble; the second, a *Scherzo*, features the brass instruments, the slow third movement, the woodwinds. The harmonic style is freely tonal throughout. There is a certain three-note motif (ascending G-A-D) which is heard harmonically at the beginning and dominates the melodic material of the last three movements.

Walter Hartley

Johann Sebastian Bach was introduced to music at a young age. He began his musical studies on the violin and clavier and later went on to master the organ. At the age of 18 he began work as a church organist in the town of Arnstadt. During this period, he devoted most of his time to composition. Although his works were not well known during his lifetime because the people of his generation thought his music too complex, today's music world recognizes his tremendous talent for composition.

Toccata and Fugue in D Minor is perhaps Bach's most famous organ piece. Donald Hunsberger, conductor of the Eastman Wind Ensemble, arranged a new wind setting of this piece. He shied away from the popular romantic interpretation of the piece and instead utilized the more straightforward approach that has been suggested by recent historical findings. The orchestration of this piece creates the illusion of a bellowing organ.

Roy David Magnuson has composed music for concert band, orchestra, chamber ensembles, vocalists, video games and film. His works for concert band have been performed throughout the United States by high school, university and professional ensembles including the University of Arkansas at Fort Smith, Illinois State University and the Air Force Band of Mid-America. Roy's works are published by C. Alan Publications and Tuba-Euphonium Press.

The Glass House Filled With Fog was inspired by a meditation that I did during May, 2005. During the meditation (which is really just an elaborate day dream) I saw a simple but large house made of glass filled with a grey, swirling fog. There was a blind woman standing before the house, attempting to see it. The meditation ended with her becoming acutely aware of my presence and then *seeing* me. *The Glass House Filled With Fog* is a musical reaction to this experience.

Roy Magnuson

Karel Husa, renowned composer and conductor, began seriously studying music at the Prague Conservatory in his native Czechoslovakia. Later he studied under Arthur Honegger and Nadia Boulanger at the Paris Conservatory. Husa has won various awards including the prestigious Pulitzer Prize.

Music for Prague 1968 has seen over 4,000 known performances, making it a staple of modern repertory. In the score, Husa requested that the following be placed in the program for all performances of this work:

Three main ideas bind the composition together. The first and most important is an old Hussite war song from the fifteenth century, "Ye Warriors of God and His Law", a symbol of resistance and hope for hundreds of years whenever fate lay heavy on the Czech nation. It was utilized also by many Czech composers, including Smetana in *Ma Vlast*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never used in its entirety.

The second idea is the sound of bells throughout; Prague, also named "The City of Hundreds of Towers", has used its magnificently sounding church bells as calls of distress as well as of victory.

The last idea is a motif of three chords, first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets, and horns. Later it reappears at extremely strong dynamic levels - for example, in the middle of the Aria.

Different techniques of composing as well as orchestrating have been used in *Music for Prague, 1968* and some new sounds explored, such as the percussion section in the interlude and the ending of the work. Much symbolism also appears: in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hussite song, the sound of bells, or the tragedy (Aria), there is also the bird call at the beginning (piccolo solo), symbol of the liberty which the city of Prague has seen only for moments during its thousand years of existence."

Karel Husa

Program notes compiled by Jodi Lau

Flute/ Piccolo

*Emily Brooks 12345
Erin Laco 2345
Rachel Wiersbe 2345
Stephanie Lindsay 345
Carmen Hawkins 45
Katie Vassel 5
Katie Bryan 5
Sara Iwinski 5

Oboe/ English Horn

*Megan French 12345
Jordan Ready 235
Sonya Ash 345

E-Flat Clarinet

Pat Steadman 35
Andrea Lawhun 1

Clarinet

*Jessica Boese 12345
Pat Steadman 124
Christina Quatrini 1345
Marci Banti 345
Brian Beddings 345
Mark Iwinski 45
Dara Jo Easley 45
Christin Keys 5
Kyle Rehnberg 45
Amy Szynal 5

Low Clarinet

Andrea Lawhun 235
Jennifer Bendy 1345
CJ Daniel 5
Jessica Twohill 4

1 - Plays on Hindemith
2 - Plays on Hartley
3 - Plays on Bach
4 - Plays on Magnuson
5 - Plays on Husa

Wind Symphony Personnel

Bassoon/Contrabassoon

*Amy Zordan 2345
Michelle Sawyer 235
Hillary Miller 2345

Alto/Soprano Saxophone

*Kevin Lomonof 1345
Jason Kaumeyer 1345

Tenor Saxophone

Al Rendak 1345

Baritone Saxophone

Eric Huber 345

Horn

*Anna Henry 12345
Tawnya Smith 2345
Christine Smeltzer 12345
John Hansen 2345
Danielle Fisher 2345
Jenn Szynal 5
Krista Reese 5
Kayla Janke 5

Trumpet/Piccolo

Trumpet/Flugal Horn

Joel Adair 1345
Kyle Berens 235
Tim Dillow 1245
Laura Hall 1235
Joe Van Riper 345
*Ken Wendt 135
Kevin Price 5
Cary Ruklic 5

Trombone

*Kelly Wolf 12345
Bradely Harris 12345
Nick Benson 35
Megan Hunt 5

Bass Trombone

Roy Magnuson 1235
John Garvens 4

Euphonium

*James Griffin 1345
Christina Carbia 1345
Meredeth Melvin 1

Tuba

*Paul Nesper 12345
Brian Badgley 135
Eric Somodi 5

String Bass

Michael White 35

Piano/Celeste

Hai-Young Moon 3
Wongsiri Subhayon 4

Percussion

Douglas Ford
Zachary Fosnaugh
Chris Keniley
Michael Malgoza
*Ben Stiers

* Section Leader

Upcoming Events

October

03	KRH	8:00 p.m.	Chamber Winds *
07	CPA	8:00 p.m.	Gold Series: Illinois State University Bands " <i>Prism</i> "
09	CPA	3:00 p.m.	Symphonic Winds & Symphonic Band
09	CDM	2:00 p.m.	Animal Ditties: A Musical Depiction of Insects, Birds, Primates and Mammals
09	CPA	7:00 p.m.	Trombone Choir and NETS
10	CPA	8:00 p.m.	Guest Artist, Neal Corwell, <i>euphonium/composer</i>
11	CPA	8:00 p.m.	Charles W. Bolen Faculty Recital Series: Faculty Jazz Ensemble
15	HS	7:00 a.m.	BAND DAY: State of Illinois Invitational Marching Band Competition
16	CDM	2:00 p.m.	Trombones! A Musical Concert
16	KRH	7:00 p.m.	Guest Artists, Stephanie Rea, flute & Scott Locke, clarinet*
22	BA	7:30 p.m.	Bandarama
23	CDM	2:00 p.m.	Octubafest: A Tuba/Euphonium Ensemble

November

06	KRH	7:00 p.m.	Chamber Winds*
13	CPA	3:00 p.m.	University Band, Symphonic Band, Symphonic Winds
17	CPA	8:00 p.m.	Wind Symphony

*** indicates free admission**

KRH – Kemp Recital Hall

CPA – Center for the Performing Arts

ZOO – Miller Park Zoo, Rainforest Theatre

CDM – Children's Discovery Museum

HS – Hancock Stadium

BA – Braden Auditorium

Wind and Percussion Faculty

Kimberly Risinger, *flute*

Judith Dicker, *oboe*

David Gresham, *clarinet*

Michael Dicker, *bassoon*

James Boitos, *saxophone*

Joe Neisler, *horn*

Amy Gilreath, *trumpet*

Steve Parsons, *trombone*

Michael Forbes, *tuba & euphonium*

David Collier, *percussion*